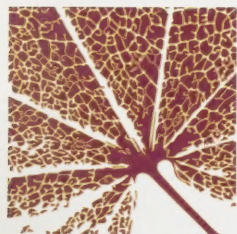




MEMBERS EXCHANGE

QUARTERLY PUBLICATION OF
THE AMERICAN MEDALLIC SCULPTURE ASSOCIATION

2018 Vol.37 ISSUE 2



FIDEM Canada XXXV 2018

May 29 – June 2, 2018 | Canadian Museum of Nature | Ottawa, Canada



US Delegate medal by Lindley Briggs

Official FIDEM Medal
by Susan Taylor and the Royal Canadian Mint



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BROOKGREEN MEDAL 2018

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PRESIDENT'S LETTER



Greetings all,

In this issue I'm excited to present to you the results of our third annual AMY award. What a nice turnout we had this year. Thank you to all who entered or nominated others. A big thank-you to our panel of judges who volunteered their precious time. This year I'm deeply grateful to be the lucky recipient of this honor for the 2017 Brookgreen medal. The competition was so close this year that our

our judges also decided to recognize a runner-up - Congratulations to Victor Huster for his Shekel Prize Medal. I look forward to seeing next year's line up.

It must be awards season as we also congratulate not one but two international Saltus winners for 2017 and 2018. Both of whom are AMSA members, Bogomil Nikolov and Geer Steyn.

We had two major events this Spring - the FIDEM congress in Ottawa Canada and the AMSA exhibit reception at Medialia Gallery in New York. Both were very well attended. A big thank you to all who participated in our gallery show which is up until July 28th and to all who attended the reception. Look for photos of that in the next issue.

If you have good photos of FIDEM or any AMSA events please share them on our Facebook page - we'd love to see them.

We also had a hardy number of members representing AMSA at FIDEM. It was nice to get together with so many of you. We really do have a supportive community. Since we already had many members together in one place we went ahead and had our annual meeting there at the hotel.

Many of you have been following the developments and chaos surrounding the December 2017 shutdown and bankruptcy of Medalllic Art Co/ Northwest Territorial Mint. AMSA has lent our support of the ongoing efforts to secure the intellectual property and die ownerships on behalf of the medallic community, in spirit and bank account - by vote of the Board of Directors, we donated \$300 towards the immense joint legal expenses. Several AMSA members have also made generous personal contributions to the legal fund. It has often felt like a quixotic effort but I'm pleased by recent positive progress. I had hoped to write more about it in this issue but it is still too much of a moving target. For complete up-to-date developments in all it's messy complexity visit www.about.ag/NWTMint.htm. ...Make sure you are sitting down, it's a bumpy ride.

Meanwhile, have a great summer and happy medal-making.

Heidi Wastweet



2017 & 2018 SANFORD SALTUS AWARD FOR OUTSTANDING ACHIEVEMENT IN THE ART OF THE MEDAL



Bogomil Nikolov

The Board of Trustees of the American Numismatic Society was pleased to announce the recipients of the 2017 and 2018 J. Sanford Saltus Award for Outstanding Achievement in the Art of the Medal. For nearly a century, the ANS's Saltus Award has been one of the most prestigious and desired awards given to medallic artists and sculptors. After due consideration given to dozens of candidates, the Saltus Award Committee chaired by Donald Scarinci selected Bogomil Nikolov of Bulgaria to receive the 2017 Saltus Award, and Geer Steyn of the Netherlands to receive the 2018 Saltus Award.

Having first studied applied arts at the Stroganov Higher Applied Art Institute (Moscow), and then mural painting at the National Academy of Arts (Sofia), Bogomil Nikolov (b.1943) began to turn his attention to medallic art. Since the 1970s he has exhibited his work internationally receiving notable accolades. In 1996 he began teaching at his alma mater in Sofia, rising to full professor in 2002. As head of the Medallic Sculpture Studio at the National Academy of Art, he has had tremendous influence on the current



Geer Steyn (Left) receives Saltus medal from Donald Scarinci in Ottawa

course of medallic art in Bulgaria supervising scores of students and exhibitions of their work.

Geer Steyn's (b. 1945) studies in sculpture began at the Rijksakademie van beeldende kunsten in Amsterdam, where he initially followed the Academy's traditional emphasis in figurative work. Thereafter he studied with Fritz Wotruba (1907–1975), a preeminent Austrian abstract sculptor, who greatly influenced Steyn's subsequent work. Besides his work in medallic art, Steyn is widely known and praised for his large scale sculptures in stone that have been featured in exhibits alongside his medals.

The award medals were presented to the artists by Donald Scarinci at the XXXV congress of the International Art Medal Federation (FIDEM), which was held in Ottawa, Canada between May 29 and June 2, 2018. Unfortunately, Bogomil was unable to attend the ceremony, and will thus receive his award at a later date. For more information on the award ceremony and reception, please contact Emma Pratte, at 212-571-4470, ext 117 or: membership@numismatics.org.



AMSA AT FIDEM IN OTTAWA CANADA

by Jeanne Stevens-Sollman



The XXXV FIDEM Congress was held at the Canadian Museum of Nature from May 29 through June 2 in Ottawa, Canada, followed by the post congress tour to the 1,000 Islands in Canada's St. Lawrence River. There were 746 medals by 307 artists from 33 countries exhibited in the Great Hall of the Museum. Seventy eight medals were submitted by 36 US medalists to celebrate the theme "Women" and "Women in the Natural Sciences" which was determined by the Canadian Steering Committee lead by Canada Delegate Lynden Beesly and Vice Delegate Susan Taylor. Susan also designed the beautiful Congress medal which was struck by the Royal Canadian Mint.

The US Delegation under the direction of Delegate Jeanne Stevens-Sollman opened the Congress on Tuesday evening with its traditional reception in the Queens Lantern at the Museum. This delightful space encouraged much conviviality as friends greeted friends, embracing the magic of the medal.

The evening was bolstered with James MaloneBeach's presenting the coveted Order of Chiquita to Polly Purvis and George Cuhaj. Lindley Briggs of Newbury, Massachusetts, designed and produced the lovely US Delegation medal, "For Georgia" in powdered marble. Each US FIDEM member attending the reception as well as all the foreign delegates and members of the FIDEM executive committee were presented with this appropriate memory of Georgia O'Keeffe who said "When you take a flower in your hand and really look at it, it's your world for that moment." Amazing how that defines a medal.

It was an honor and a privilege for the US Delegation to partner with the American Numismatic Society in supporting the evening's event by having Donald Scarinci, Chairman of the Saltus Committee, present the J. Sanford Saltus Award for Signal Achievement in the Art of the Medal to Geer Steyn of the Netherlands. Special recognition was given to Chairman Scarinci, a long time champion of the Saltus Award, for his generosity and perseverance in assisting the coordination of this ceremony. Among a room full of international guests, three living Saltus recipients were present to honor Geer Steyn's achievements, Ron Dutton, England, Eugene Daub and Jeanne Stevens-Sollman, USA. A fine ending to an enchanting evening.

The next two days were filled with 31 lectures and 2 workshops all held at the Museum. The following are presentations by US FIDEM members:

- Ira Rezak, "Leona Finke: a Feminine Artist"
- Mashiko, "Emerging Female Medallist Artists from 1998 and Now"
- Keiko Kubota-Mura, "Female Medal Artists: Approaching the Difference between Eastern and Western Culture"
- Mel Wacks, "Women in the Jewish-American Hall of Fame Medal Series"
- Jeanne Stevens-Sollman, "Reducing a Medal by Using Hydrospon 400, Step by Step"
- Mark Benvenuto, Charlie Baker and Justin Potoff, "The Nexus of Art and Science:"
- Mark Benvenuto "Making Two-sided Medals with Graphite Molds"
- James MaloneBeach, Workshop "Medal-in" your Demon/Fear"

All presentations were well attended with enthusiastic questions and answers following each session.



Canada Vice Delegate and organizer Susan Taylor and US Delegate Jeanne Stevens-Sollman at the US Delegation reception in the Queens Lantern of the Canadian Museum of Nature





In the Rotunda of the Museum of Nature on Wednesday evening the Town Crier of Ottawa, Daniel Richer, a member of the First Nations Abenaki Tribe, wearing traditional dress, and holding a talking stick, greeted participants to the Congress, blessed and officially opened the exhibition. To finally see all 746 the medals, to talk with the artists who created them was the overwhelming event of the congress. We had waited an entire day, lapping up information from the lecture series, but now, here in this gallery was the purpose of the Congress..... Medals. So many techniques, so many ideas on Women in History and Science. How is this possible? We came from all over the world to be united in this very intimate form of art. And we are still basking in the wonder of it all.

Tours of the City and Parliament Buildings, the Royal Canadian Mint, the Mill of Kintail which became the studio of R. Tait McKenzie plus a post congress tour to St. Lawrence River and the 1,000 Islands to Kingston, Ontario rounded out the Congress. Thank you to the organizers and steering committee of Lynden Beesley, Susan Taylor, and Dave Dunlap who worked tirelessly in coordinating these events.

On Saturday, June 2, the Medal Fair took place in the Rotunda of the Museum. Jeff and Lindley Briggs, Anne-Lise Deering, Keiko Kubota-Mura, Jeanne Stevens-Sollman, James Malone Beach, Mel Wacks, Jim Licaretz (US Vice Delegate), and George Cuhaj were among those having tables at the bourse, sharing techniques and medals with vendors, collectors, and buyers alike. The General Assembly followed that afternoon held in the Theater of the Museum of Nature where it was announced that the next FIDEM Congress will be held in Tokyo, Japan, October 20 through October 25, 2020. Save the dates! Japan Delegate Masahura Kakitsubo and Vice Delegate Toshiaki Yamada have agreed on NO theme for this Congress!



Last but not least the Banquet, or as we congress participants lovingly dubbed it "Prom Night", was held at the Museum's banquet hall the final night. Much merriment and stories overflowed the tables decorated with Canada's ubiquitous Maple leaves and Canadian fare. Speeches were made and awards were presented: Mel Wacks presented Heidi Wastweet, President of AMSA, with the AMY Award (AMSA Medal of the Year), given annually by the American Medallic Sculpture Association; George Cuhaj presented Susan Taylor, Ira Rezak and Donald Scarinci with the Cuhaj Award of Distinction; for Ann Shaper Pollack, Jeanne Stevens-Sollman presented the Jason A. Pollack Memorial Award for Innovative Techniques in Medallic Art to Linda Verkaaik of the Netherlands; Amanullah Haiderzad presented George Cuhaj among others the HMoMA Award for generous donations of medals to Haiderzad Museum of Modern Arts in Kabul University; and Philip Attwood, President of FIDEM, presented Mashiko with the Grand Prize for her continued work in promoting and preserving the medal as well as for her interlocking 6 part medal depicting a women in science, "Lou Andreas-Salome". Congratulations to all!

It is easier to say "Hello" than "Goodbye". But as we left the hall wishing safe travels, knowing two long years would separate this splendid togetherness, we embraced one final time, projecting our dreams and ideas of new medals to Tokyo. Until next time....Arigatou!







Anne-Lise Deering



Paul Huybrechts, Monique, Jeanne & Phil Sollman,
Amanullah Haiderzad



Phebe Hemphill, John McGraw, Eric Custer
from the US Mint, at the Canadian Mint



Lindley Briggs, Mashiko



Four Saltus winners Eugene Daub, Ron Dutton,
Jeanne Stevens Sollman, and Geer Steyn



Ottawa School of Art



Jim Licaretz and Sandra Laramer



Reception at Ottawa School of Art





Anne-Lise Deering, Ira Rezak, Michael Meszaros



Mashiko receiving the Gran Prix for her multi-piece medal
Dr Ginko Ogino, 2017 bronze, wood, urushi



Tom and Cory Gilliland



Susan Taylor receiving her award



"My Mother's Duet", steel wire and paper,
Linda Verkaaik



George Cujá, Donald Scarinci, Ira Reznik



James and Leeny MeloneBeach

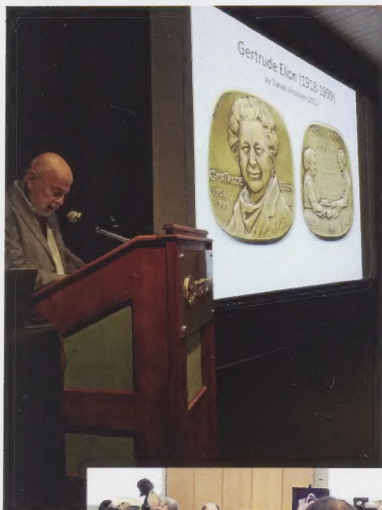


Town Crier Daniel Richer with
FIDEM General Secretary
Marie-Astrid Pelsdonk and
daughter Elise Pelsdonk

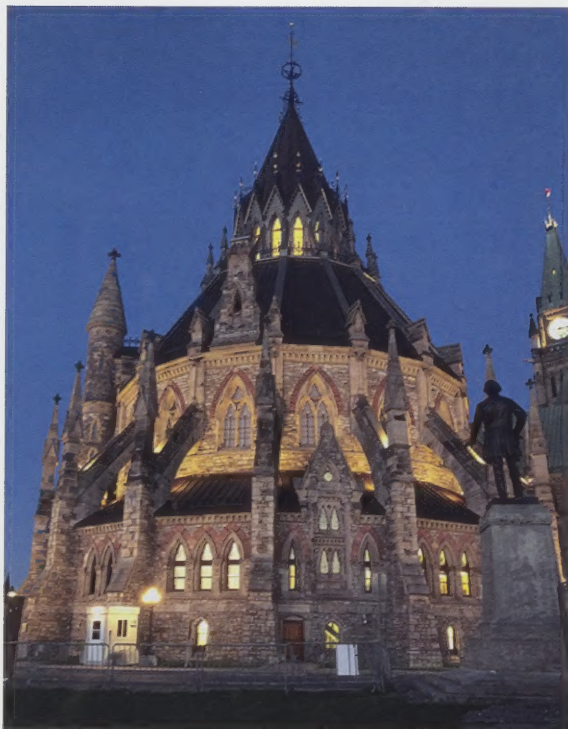


Three AMY winners, Susan Taylor, Michael
Meszaros, Heidi Wastweet





Clockwise from top left: Mel Wacks presentation; Bev Mazze enjoying the FIDEM catalog; Magdalena Dubrucka medal; James Melone, Jeanne Stevens, George Cuhaj, Amanullah Haiderzad, George Cujah; Studio of R Tait McKenzie, Ottawa Library of Parliament, Howard Simmons, Louise Dentice and Frances Simmons





OTAKAR DUŠEK RECEIVES MEL WACKS JUDAICA ART MEDAL AWARD FOR WOMEN'S DEATH MARCH MEDAL

The newly established Mel Wacks Judaica Art Medal Award was presented at the 2018 XXXV FIDEM Art Medal Congress awards banquet in Ottawa on June 3rd. It was awarded to Otakar Dušek, from the Czech Republic, for his Todesmarsch (Death March) medal "that breaks down barriers for medallic art that have been in place since the Renaissance.

Here is a description of this project in Otakar's words:

"A concentration camp for women was located near the German municipality of Helmbrechts. On April 13, 1945, it was hastily evacuated, as US troops were approaching. Almost 1,200 pitiful women prisoners from this camp were thus force-marched towards Germany-occupied Czechoslovakia.

Sadly, the story of these women is almost unknown in my country today. I too came across it by accident. And it was why I felt it would be appropriate to commemorate the event by making a medal. It took more than a year of archival research to collect enough documents and period maps to be able to reconstruct, fairly accurately, the route of the march.



Dušek followed the path of the Death March wearing 70 tribute medals on the sole of his shoe.

On April 13, 2015, exactly 70 years after the death march, I set out from Helmbrechts, the place where the concentration camp had been located in 1945. I was wearing boots with special soles into which I was inserting memorial silver medals, of which a symbolical number of seventy had been produced.



Obverse of the Todesmarsch medal, showing intentional wear.

The medals were designed so that their shape reminds of the labels on boxes of Mauser ammunition used by the SS-guards to execute the exhausted woman prisoners. The text engraved on the obverse side of the medal reads "Todesmarsch-Death March", followed by the names of the towns the column passed through; Helmbrechts-Zwodau-Volary. The reverse side of the medal shows the manufacturing date for each medal. As I was walking with the medals inserted in the soles of my boots, the silver the medals had been made of got damaged. A part of the march route has thus been indelibly imprinted in each medal. The damage to the metal also gives you a clear idea of the immense suffering the female prisoners were exposed to, since most of them were marching barefooted or in primitive wooden clogs.

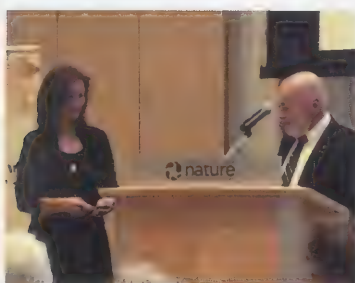
The video documenting my 3 week march has been recorded on a memory stick which accompanies each medal. The medal is placed loosely inside a cloth bag, that has been made of the same woven material used to make prisoners' uniforms worn in the Ravensbrück concentration camp, which also supplied uniforms for the Helmbrechts camp. The memory stick is inserted inside a seam in the fabric; this symbolizes the fact that the prisoners hid their valuables in the seams of their clothes, so they were not confiscated during inspections performed by guards. To this day, we cannot say exactly how many victims this death march claimed. Some of the dead bodies have never been found.

For further information about Project Todesmarsch, you can contact Otakar Dušek at o.dusek@seznam.cz.



AMERICAN MEDAL OF THE YEAR 2017

'Black Crowned Night Heron'
Brookgreen Gardens, 3" x 3"
Bronze



*Heidi Wastweet receiving the AMY
award presented by Mel Wacks
during the FIDEM congress in Ottawa*

In 2018 there were over 40 entries for the American Medal of the Year (AMY) awarded by the American Medallic Sculpture Association. Committee Chairman, Mel Wacks, indicates that "The jurors remarked about the high quality of the entries, and took three rounds of voting to choose the winner – a 3 x 3 inch square art medal featuring the Black Crowned Night Heron by Heidi Wastweet, commissioned by Brookgreen Gardens."

The winner of the American Medal of the Year Award was "Black Crowned Night Heron" by Heidi Wastweet, commissioned by Brookgreen Gardens.

Heidi writes "I chose the Black Crowned Night Heron as my subject based on the large population of them in Brookgreen's Cypress Aviary. About 90% of the birds in the aviary are Black Crowned Night Herons who often trustingly let visitors walk up very close to them. I love spending time watching and photographing these noisy, entertaining birds but they are often overlooked by park visitors so I wanted to highlight them in a beautiful way."

The two sides of the medal show two sides of the bird's character – the serious, gruff side, and a playful, goofy side. The composition of the design is intended to not only be pleasing individually on each side but also displayed side by side joined to make a single fluid design so the birds face each other in a yin-yang fashion."

Just over 1000 medals were struck to be given exclusively to Brookgreen members subscribing at the "Presidents Council" level (\$275) and higher.



*Victor Huster, Shekel Prize Medal,
Runner Up*



The runner-up was the Shekel Prize Medal by Victor Huster of Baden-Baden, commissioned by the American Israel Numismatic Association. This extra-high relief medal will be awarded annually to the author of the best published work on the subject of Judaeon, Israel, Holy Land or Judaic Numismatics. The medal design features an ancient Judaeon Shekel stone weight, an ancient Judaeon Shekel from the First Revolt, and a New Shekel coin of Israel (also designed by Huster). A special edition of 10 Artist Proofs were made, and are available for \$250 each from American Israel Numismatic Association (AINA) by paypal.



AMY NOMINEES

2017



Kunst & Hemphill, Costello & Gaudioso



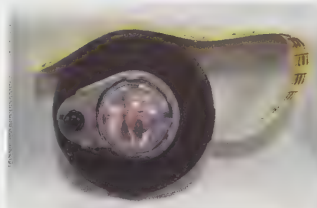
Bogomil Nikolov



Jeanne Stevens-Sollman



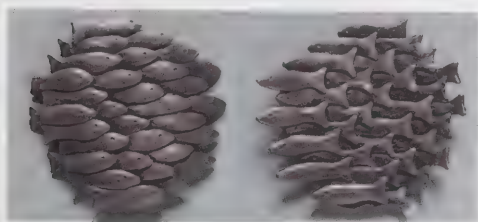
Mel Wacks & Heidi Wastweet



James MeloneBeach



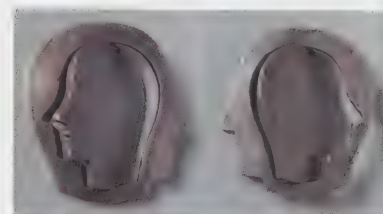
Jeffrey Briggs



Michael Meszaros



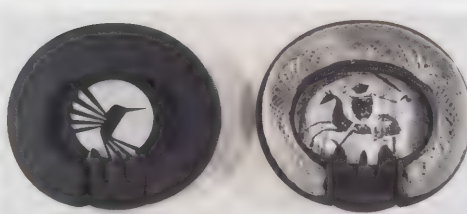
Sandra Shaw



Michael Meszaros



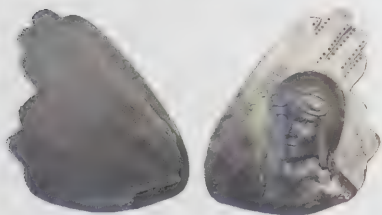
Jeanne Stevens-Sollman



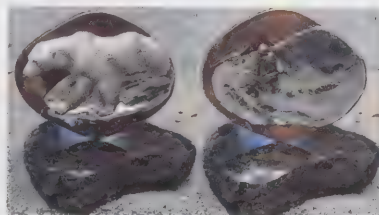
Polly Purvis



Jacqueline Lorieo



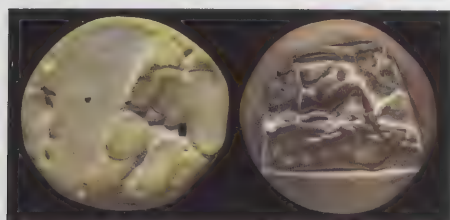
Jeanne Stevens-Sollman



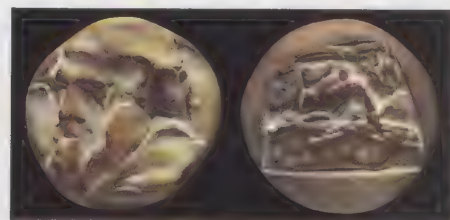
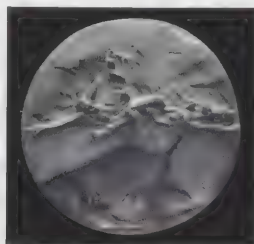
Merrell Leavitt



Michael Meszaros



Geer Steyn



AMY NOMINEES
2017



Heidi Wastweet



Lindley Briggs



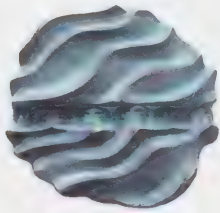
Douglas White



Bogomil Nikolov



Joel Iskowitz & Heidi Wastweet



Lindley Briggs



Bogomil Nikolov



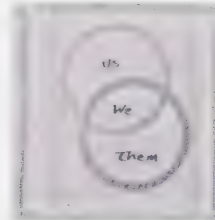
Jacqueline Lorieo



Polly Purvis



Chester Martin



Polly Purvis



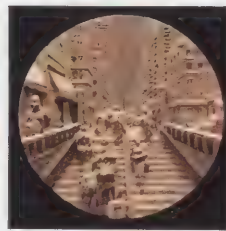
Jeffrey Briggs



Lynn Thomas



Keiko Kuboto



Jiannan Wu



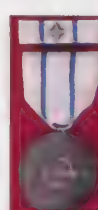
Jiannan Wu



James MeloneBeach



Karpov Anatoly



Marine Joe Martin



SAINT-GAUDENS MEDAL EARNS \$45,600 AT STACK'S BOWERS SALE

By Steve Roach



Original Image Courtesy of Stack's Bowers Galleries

A medal described as "The Holy Grail of Columbian Expo Numismatics," with Augustus Saint-Gaudens' rejected reverse design for the 1892-1893 World's Columbian Exposition award medal, sold for \$45,600 at Stack's Bowers Galleries' March 21 Baltimore Expo auction.

The 1893 World's Columbian Exposition was the largest world's fair ever held, with exhibitors from 46 countries and over 27 million visitors. Many companies used this fair as an opportunity to showcase and gain international recognition for their products. The event is well known to coin collectors because of the 1892 and 1893 commemorative half dollars celebrating it, along with the 1893 Isabella quarter dollar.

Saint-Gaudens initially turned down requests to design the World's Columbian Exposition award medal, but eventually relented and accepted the commission and the generous \$5,000 fee. His obverse depicted a full-length figure of Columbus landing on the soil of the New World.

The artist's initial reverse featured a nude male youth representing the young spirit of America, but this design was not accepted by the United States Senate Quadro-Centennial Committee. Variant designs prepared by Saint-Gaudens and his brother Louis with a more modest figure were also rejected, and ultimately, Saint-Gaudens' obverse was paired with a reversedesign by Charles E. Barber, longtime chief engraver at the U.S. Mint.

Barber did not appreciate outside artists meddling in the day-to-day business of the mint, and sculptors perceived Mint engravers as inferior talents. Saint-Gaudens wrote that he accepted the commission largely to keep the design out of the hands of Barber.

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Saint-Gaudens' son Homer would refer to Barber as the "commercial medalist" and by October 1894, Saint-Gaudens would give up on his efforts to make a reverse design, conceding the design to Barber. Contemporary observers noticed the disconnect between the lyrical obverse and the perfunctory reverse. An article in the April 1896 American Journal of Numismatics observed, "While there is dignity and devotion finely expressed in the figure of Columbus ... the general effect of the medal, as a specimen of the highest attainment of American numismatic art, is ... hardly up to our hopes."



IN MEMORIAM: PATRICIA VERANI

1927 TO 2017



Patricia Verani has long been dedicated to the town of Londonderry, holding the position of treasurer of the Londonderry Parent-Teachers Association from 1961 to 1965, being the volunteer artist for the Londonderry Historical Society in 1979, 1994 to 1997, and then from 2003 to 2004, and being an adviser to the Londonderry Commons Committee since 1995.



NSS Medal



Brookgreen Medal

Patricia Lewis Verani, 90, of Londonderry, N.H., died Friday, December 15, 2017, in Elliot Hospital in Manchester, N.H., surrounded by her family. She was born in Long Island, N.Y., on January 2, 1927, a daughter of Esther Tufts and Tracy Lewis. Patricia was raised in Pinehurst, N.C., and spent summers in Meredith, N.H. She was a graduate of The Boston School of Fine Arts.

She met her husband, Osvaldo, in Italy, while on an art scholarship. They fell in love and eventually married and lived in Italy for a number of years before moving back the United States, and eventually resided in Londonderry which has been her home for over 40 years.

Patricia was an artist and sculptor, specializing in clay, stone and wood carving. She also was commissioned by the Federal Government to create commemorative coins, such as an US Olympic commemorative coins, a coin for the 200th anniversary of the US Constitution. Patricia was also honored to create the University of Maine, Fighting Black Bear, the Nurse and Child sculpture displayed in the garden at Boston Children's Hospital, Johnny's Appleseed, displayed in the Londonderry Library, The Minute Men displayed at the Londonderry Commons and many of works of art.

She is survived by three daughters, Michela Verani of Londonderry, Margherita Verani and her husband, John Weigler of Londonderry, Daniela Verani and her husband, Nick Schlanger of Londonderry; her son, Giovanni Verani and his wife, Tammy of Londonderry; three grandsons, Benedetto Weigler, Bruno Weigler and Luca Verani; and her granddaughter, Alianna Verani. She was predeceased by her beloved husband of 47 years, Osvaldo Verani in 1997.



Minuteman Bronze - Dedicated to Those Who Fought in the Revolutionary War



MEDAL AGES

APRIL 2018 **ROMAN**



Alexandra Shevyakova, Belarus



Amanullah Haiderzad, Afghanistan/USA



Andrey Mishin, Russia



Ann Shaper Pollack, USA



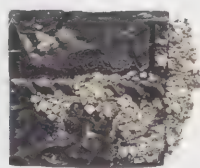
Beti Bencheva, Bulgaria



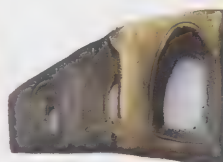
Bogomil Nikolov, Bulgaria



Consuelo de la Cuadra, Spain



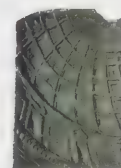
Emil Bachyski, Bulgaria



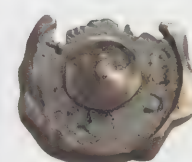
Evgenia Ivanova, Bulgaria



Evgenia Ilkova, Bulgaria



Gyula Péterfia, Hungary



Ilia Novachev, Bulgaria



Jelena Mihajlović Višnjić, Serbia



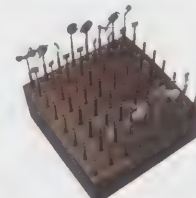
Luiza Nesheva, Bulgaria



James Malone Beach, USA



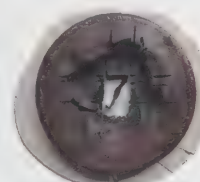
Mariya Stoyanova, Bulgaria



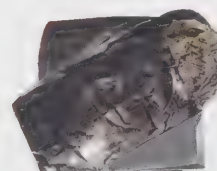
Mashiko, USA/Japan



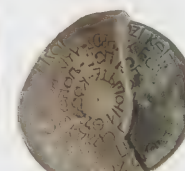
Mercédesz Molnár, Hungary



Nikola Bozhkov, Bulgaria



Panayot Panayotov, Bulgaria



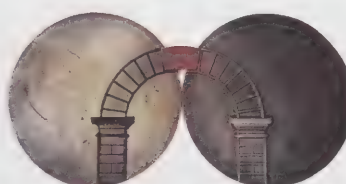
RADA, Bulgaria



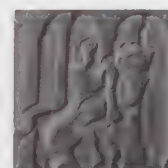
Silvia Nikolova, Bulgaria



Sonya Radeva, Bulgaria



Sebastian Mikolajczak, Poland



Stevlin Yovchev, Bulgaria



Teodosi Antonov, Bulgaria



Teodora Ivanova, Bulgaria



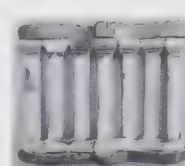
Teodora Savova, Bulgaria



Vitor Santos, Portugal



Victor Pavlov, Bulgaria



Ventsislav Shishkov, Bulgaria



THE NATIONAL
ACADEMY OF ART SOFIA
MEDALLIC SCULPTURE STUDIO
PERMANENT INTERNATIONAL PROJECT
OF PROF. BOGOMIL NIKOLOV

MEDAL AGES

FEBRUARY 2018 EGYPTIAN



Adrian DiMetriou, USA



Alexandra Shevyakova, Belarus



Amanullah Haiderzad, Afghanistan/USA



Andreia Pereira, Portugal



Ann Shaper Pollack, USA



Bogomil Nikolov, Bulgaria



Consuelo de la Cuadra, Spain



Elise Pelsdonk, The Netherlands



Emil Bachyski, Bulgaria



Evgenia Ivanova, Bulgaria



Evgenia Ilkova, Bulgaria



Gyula Péterfia, Hungary



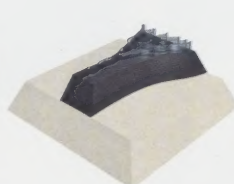
Heidi Wastweet, USA



Teodor Kiriakov, Bulgaria



Jeanne Stevens-Sollman, USA



João Bernardo, Portugal



Lindsay Nonhof-Fisher, USA



Luliza Nesheva, Bulgaria



Mariya Stoyanova, Bulgaria



Marie Pelsdonk, The Netherlands



Mashiko, USA/Japan



Mona Radanova, Bulgaria



Mihaela Kamenova, Bulgaria



Mércédesz Molnár, Hungary



Panayot Panayotov, Bulgaria



RADA, Bulgaria



Sebastian Mikolajczak, Poland



Sonya Radeva, Bulgaria



Teodora Ivanova, Bulgaria



Teodora Savova, Bulgaria



Vitor Santos, Portugal



Ventsislav Shishkov, Bulgaria



Zoja Trofimiuk, Australia



MEDAL NEWS FROM BULGARIA

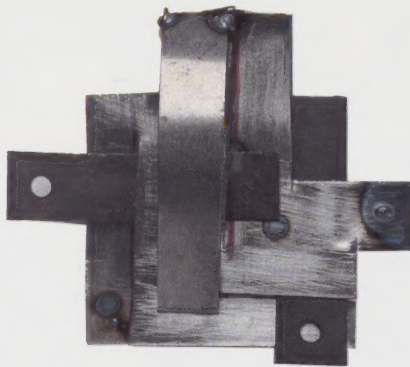
In the end of May in the Medallion Sculpture Studio at the Sofia National Academy was arranged an Annual medal show of the six students who passed two semesters in the studio. In result was made many interesting medals which was shown except the project "Medal Ages" of the Prof. Nikolov also in the Medialia Gallery, New York, on the "Faith" project of Sebastian Mikolajczak and also in several sculpture exhibitions in Sofia.

For the second year the Medallion studio gives a student prize sponsored by the American sculptor and medallist Ann Shaper Pollack. The "Ann Shaper Pollack Award" this year was won by the most creative student Maria Stoyanova who has made about 30 excellent medals in brass and iron. Maria Stoyanova also won the Best Guest Prize of the BAMS Student Medal Project.

One other interesting art event at the Medal Sculpture Studio, led by Prof. Bogomil Nikolov, was an Iron Medal Workshop a project of Assistant Prof. Ventsislav Shishkov. The aim was to create medal objects from non-traditional iron metal and neodymium alloys.

In two days of active work, the authors created works made of iron, non-ferrous steel, as well as various compositions, a combination of different types of "found" objects. The wealth of material, technological processes, such as cutting, welding, patting and others, provoke students for innovative ideas and solutions in Medal Arts. That is why we intend to continue this project soon.

Nadia Rozeva Green presented her new medals during an exhibition in Sofia's Nuance Gallery in March. The show was curated by Hristina Bobokova. For the first time Nadia explored larger forms and her series Legends and Danae were perceived with great interest and acquired for private collections.



JULES VERNE: ART MEDAL OR HOBO NICKEL CARVING?

by Steve Adams



Obverse Side One



Reverse Side One



Obverse Side Two



*Reverse Side Two
Held In Pocket of Reverse of Side Two*



*Pocket Area
Visible When Portrait of Verne is Removed*



Two Sides of Both Dollars Screwed Together

Jules Verne: 20,000 Leagues Under the Sea consists of three coins, two Morgan silver dollars and one Buffalo nickel. Although many consider this hobo nickel carving, the end product is more closely related to an art medal. The obverse of side one has the Nautilus with Twenty Thousand Leagues Under The Sea engraved in French. Jules Verne was in fact a from France, and considered by many the father of Steampunk. the reverse of side one has a design of the inner mechanical workings of the Nautilus. The side two obverse is a porthole design with actual glass that also serves as a magnifying glass enhancing the Jules Verne portrait that is held in a pocket on the reverse side of side two between the two silver dollars. In the pocket area is a design of a giant squid which is visible when the portrait is removed. Now the interesting part, the two dollars screw together. Each dollar is threaded so that they will screw into each other. The interior of the porthole dollar has female threads and the interior of the Nautilus side has male threads. With the porthole side up, turn counter clockwise to open, and clockwise to close. The threads are very fine and take a delicate touch, but work great. This piece took quite a few hours to accomplish but was worth the effort.



THE 2018 BROOKGREEN MEDAL



The Medal

The 2018 Brookgreen Medal, *The Storytellers*, has been designed by Alicia Ponzio of San Francisco, California, selecting "History of South Carolina" as the medal's theme. During the sculptor's 2017 residency at Brookgreen Gardens, she enjoyed learning about artist and folklorist Genevieve Willcox Chandler (1890-1980) and historian Corrie Dusenbury (1888-1970) of Murrells Inlet, who worked in the original information center during the early years of Brookgreen Gardens.

These two women also were known for the stories they told to Brookgreen visitors, and Ponzio wanted to commemorate their contributions to local history. On the obverse, representations of Genevieve Chandler and Corrie Dusenbury are seated on a bench in the gardens, and they are reading and conversing. The background is unified into a large, incised shape with texture to indicate trees. The large, flat area behind the women suggests a pond, describing some of the features of the landscape at Brookgreen. The legend, *The Storytellers*, encircles the top edge of the design. The reverse depicts a detail of a live oak branch, shrouded in Spanish moss, evoking the drawings and paintings of a Lowcountry for which Genevieve Chandler was known.



The Sculptor

Alicia Ponzio is a figurative sculptor, who works primarily in bronze and is known for her expressive portraits. She is a graduate of the University of Pennsylvania, served in the US Navy Nurse Corps, and completed her sculpture training at the Florence Academy of Art in Italy. She was Director of Artistic Anatomy and Ecorche Sculpture programs, as well as a figure drawing instructor, at the same school for three years before returning to San Francisco and establishing a studio. Ponzio brings to life her bronzes, using the language of the figure to speak of emotional experiences. In Italy, she sought an education in the figure, immersed in the aesthetic of the Renaissance and Classical. She's drawn to subject matter that's empathic and timeless.

Recently, Ponzio's work has been recognized by several international organizations, including the Portrait Society of America, the Society of Portrait Sculptors, and the National Sculpture Society, from which she received the Alex J. Ettl Grant for an outstanding body of work in 2016. In addition to her private teaching, Ponzio has taught human anatomy and figure modeling at the School of Medicine of the University of Calgary, at Pixar University, and at the Academy of Art University.

